

COMM. 220 - SOURCES OF THE MODERN CINEMAINSTRUCTIONS FOR FINAL PAPER

THIS PAPER TAKES THE PLACE OF A FINAL EXAMINATION. It is to be an informal, essay-type paper, in which ideas and observation count more than stylistic fluency or length. It should run about 10-15 pages and be typed double-space. It consists of two parts:

- I. On Monday, April 5, and Tuesday, April 6, class time will be taken up by a screening of Bertolucci's THE CONFORMIST (115 minutes) and by repeat screenings of key sequences from this film.

On Monday, April 12, and Tuesday, April 13, class time will be taken up by screenings of 3 short films: Maya Deren's MESHERS OF THE AFTERNOON (18 minutes), James Broughton's MOTHER'S DAY (23 minutes) and Will Hindle's CHINESE FIREDRILL (25 minutes); and by repeat screenings of these films.

You are to select one of these 4 films for analysis in your paper.

If you select The Conformist, you are then to choose one or two of the key sequences from it and to analyze (not describe) them from the point of view of the visuals; and how or whether they reveal influences of modern art. Discuss what mood, emotion, meaning was conveyed to you; and how you think this effect was achieved. Discuss the structure and form of the work. You may wish to concentrate on some of the following: camera movement and position; graphic aspects (compositions, relations of shapes and objects, use of long, medium or close-up shots, movement within frames or from frame to frame); nature and possible reasons for 'transitions' used (cuts, dissolves, wipes, etc.); nature and duration of individual shots; rhythm; description of cinematic style, role of sound, lighting, color, decor.

If you select one of the 3 films being shown the following week analyze the entire film in the manner described in the preceding paragraph.

- II. Choose one of the following:

- a) Discuss how the content of a film can be manipulated through filmic techniques so as to emotionalize the material and/or give it meaning. Refer to specific films from class such as, for example: Pas de Deux, A Movie, Strike, Lead Shoes, Triumph of the Will, Beauty Knows No Pain, N.Y., N.Y., The Cabinet of Dr. Caligari. Draw on appropriate chapters in the required readings.
- b) Analyze (not merely describe) Chapter 5 (pp. 123-138) in Stephenson and Debrix' The Cinema as Art, relating it, if possible, to any film seen in class, including, if you like, the ones to be used in Part I of this paper. (Please be advised that if you choose this alternative b, your grade will not be higher than 'B'; it may, of course, be lower.)

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The number of pages devoted to Part I or II of this paper are up to you, but neither part should be less than 4 pages long.

Papers will be pre-graded by the teaching assistants; final grading will be by Mr. Vogel. Since each paper will be evaluated twice, no subsequent grade changes are possible.

As papers will not be returned, please be sure to make a copy for yourself. This will also protect you in case of lost papers.

On the cover page, follow this layout carefully:

Comm 220 (indicate if Monday or Tuesday section)

Name of your recitation leader

Date

Your name

Address and phone number

School and Class

Bring your paper to class (lecture) on April 26 or 27, whichever is your section. Please come to this class about 20 minutes early so that we can collect papers before class.

NO EXTENSION BEYOND THIS DATE IS POSSIBLE

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